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An Architectural Walking Tour
DAUPHIN

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Cover: a composite drawing of CNR Station and Cargill Grain Elevators

Manitoba
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Main Street North, Dauphin, 1908

DAUPHIN
An Architectural Walking Tour

The history of human shelter in the Dauphin area began almost 10,000 years ago, when the earliest people arrived after the last Ice Age glaciers had melted and glacial Lake Agassiz had drained away. Until the appearance of European traders and explorers in the eighteenth century, the area was occupied by four hundred generations of hunters and gatherers whose seasonal movements were attuned to the availability of various plants and animals.

Their history is a testimony to human adaptation and innovation. For example, over 5000 years ago they learned the secret of how to fashion finely-wrought tools of copper, making them among the earliest metallurgists in the world. By the beginning of the Christian Era, the introduction of the bow and arrow revolutionized hunting. Another innovation was the "pound" — a sort of corral or trap into which large numbers of bison were stampeded and killed. The need for mobility had a direct bearing on most aspects of the lives of these people; it was necessary to be in the right place at the right time to harvest various wild plants as well as to intercept the migratory bison that formed the basis of their livelihood. The tipi — a conical wooden frame covered with hides — provided them with a durable shelter which could be easily transported.

When Europeans first arrived in the Dauphin district, they found it to be occupied by Assiniboine and Cree. Scattered bands of people followed a fairly regular seasonal cycle that often brought them into contact with one another. This was especially true in the winter when both bison and people sought shelter in wooded valleys and forest edges, where firewood was readily at hand. In spring, after the choking river ice had melted, large numbers of people congregated near the mouth of the rivers and fished. During summer, villages were in an almost constant state of movement, accompanying the parties of hunters that roamed the open grasslands to the south and west in pursuit of bison. In autumn, whole communities undertook the annual trek to the south — to the villages along the Missouri River where the proceeds of the hunt and European trade goods could be exchanged for corn. Those who remained behind took advantage of the fall fish spawning runs up the streams and rivers.

The considerable mobility of the local Native populations throughout the past resulted in their having left behind no standing buildings or structures of traditional design. The tipi was not intended to be a permanent edifice, and the materials of which it was made were perishable. The "foundations" of the tipis — circles of rocks that held down the edges — are easily disturbed and scattered by cultivation practices. This has no doubt been the fate of many such features in the Dauphin area, which has been intensively cultivated over the past century.

The first known European to enter the Dauphin area and to leave a recorded impression was Louis-Joseph ("Le Chevalier") son of Pierre Gaultier de La Vérendrye, the Canadian explorer. In the course of looking for a route to the Western Sea, Louis-Joseph established a fort at the outflow of Lake Winnipegosis into Lake Manitoba in 1741. The post was named Fort Dauphin, in honour of the eldest son of the King of France. But it was to be another century and a half before permanent settlement began in the area.

David K. Riddle, *Discovering the Past*, (Winnipeg: Manitoba Culture, Heritage and Recreation, 1983), p. 117

The Comp

During the early 1880s, the first settlers arrived from Ontario and established two small communities: Gartmore, approximately two miles southwest of the present town; and (Old) Dauphin, about two miles northeast of the town. These were subsistence colonies, biding their time until the arrival of that great lifeline, the railway.

The Dauphin region is a rich land of rolling grassland interwoven with vast tracts of forest. Recognizing the great agricultural and timbering wealth of the area, the Minister of the Interior in the mid-1890s, Sir Clifford Sifton, pressed for the area to be opened to immigration. Sir Clifford's great developmental allies were to be William Mackenzie and Donald Mann, who, in 1896, brought a line of their Lake Manitoba Railway and Canal Company (in 1899 rechristened the Canadian Northern) into the district. Surveyors preceded the approach of the tracklayers and mapped out the present town of Dauphin. They meticulously subdivided the one square mile section into a gridiron pattern of streets with the railway tracks crossing through the core of the plan.

The new town, named Dauphin, was sited at a midway point between Gartmore and Old Dauphin. Residents of these settlements, knowing that the railway brought with it the chance of entrepreneurial success, moved their buildings — lock, stock and barrel — to the streets close to the new, little frame railway station, and the nearby grain elevator. On

Adapted from John Warkentin and Richard I. Ruggles, *Historical Atlas of Manitoba*, (Winnipeg: Manitoba Historical Society, 1970), p. 413

Canadian Northern and Canadian Pacific Railway main line routes in Manitoba, 1901

December 9, 1896, just two months after wooden buildings had begun to appear along the muddy Dauphin streets, and only one week before the arrival of the first passenger tra[illegible] the Dauphin *Pioneer Press* proudly wrote: "The plain, unvarnished tale of progress made in conve[illegible] field ... to a town with several blocks of buildings closely built, would rival the Arabian Nights, and would hardly be more credible to a stranger."

Principally, two types of immigrants descended onto the Dauphin train platform during the first years of the town's growth. The overwhelming majority were from Ontario and other areas of Eastern Canada.

W.J. Topley, Public Archives of Canada, PA 11498

Looking west showing grain elevators and the early Canadian Northern Railway Station, ca. 1906

Harry J. Woodside, Public Archives of Canada PA-016107

Main Street North, 1897

and came with backgrounds steeped in British tradition. Many immigrants from the British Isles also settled in Dauphin. On the whole, these pioneers were to be the early Dauphinites who dominated the political, economic and cultural life of the town for the next quarter century. The other group travelled a much greater distance to claim their new homes. They were Ukrainians, and mainly settled outside of town, on the surrounding farmlands and in the wooded areas near Riding Mountain which reminded them of their native Carpathian Mountains.

Dauphin blossomed. By November 21, 1901, the date Dauphin was incorporated as a town, the population

This saddle-notched log house is one of the many ca 1900 Ukrainian vernacular buildings located on the Negrych Farmstead near Venlaw, northwest of Dauphin

stood at just over 1000 citizens. By now, the wooden commercial buildings along Main Street had begun to disappear in the wake of the more prosperous-looking brick edifices. The first of these, the Burrows Block, had just begun to rise upon its foundations in 1899 when work came to a halt. The town had been hit by a scarcity of building materials. A disastrous prairie fire had swept a large area of the district around Dauphin, destroying crops, possessions and buildings, and thus placing a great demand on construction supplies.

The situation soon righted itself, and Dauphin's building boom continued well on into the years of the First World War. Houses were always in short supply in this period, even though the residential districts continued to spread outwards. Dauphin's larger government and public buildings also sprang into prominence during these first decades of growth. On First Avenue N.W., the first Town Hall burned on New Year's Day, 1905, to be replaced by a Romanesque Revival style building of great character which today serves as the Dr. Vernon L. Watson Arts Centre. The provincial government gave the town a Neo-classical jewel in the form of the Land Titles Office (1911-12). The Dauphin Court House Building (1916), the climax of magisterial presence, conferred an appropriately imposing visual terminus upon Main Street. The Canadian Northern Railway, always a dominant player in the town's history, had established Dauphin as a divisional point on its circuit and constructed one of the province's finest stations (1912).

That so many early buildings in Dauphin exhibit such fine qualities of design, craftsmanship, and materials, is directly linked to the excellence of the town's first architects and builders. Stuart Geekie, architect of several local churches and the Town Hall, was one of the first. An architectural rivalry, however, soon developed with the arrival of J.H. Bossons, who flooded the town with dozens of fine houses and such important commissions as the Court House Building and the Bank of Commerce Building (1909-10), two excellent Classical set pieces. Herbert Payton, from Ontario, proved to be an architect of eccentrically complex designs, as illustrated most wonderfully with his house of 1919 for William Houston at 38 Fifth Avenue, N.W.

CNR Archives, Photograph No. 15175

Looking north with a view of the Town Hall and the CNR Station, 1919

The Ukrainian influence in Dauphin — which today seems to personify the community to the outside world because of its annual event, Canada's National Ukrainian Festival — became stronger after the First World War. Many Ukrainian people found employment with the railway and local public utilities. The years since World War II have seen the area's early Ukrainian pioneers retire to Dauphin from the farms they worked up from scratch. As well, increased educational and business opportunities made residing in Dauphin appealing, thus encouraging a more active role in community affairs.

Ukrainian Canadians have always possessed a strong sense of cultural identity, and this has been no more clearly expressed than in their architecture. Dauphin is most fortunate in having several very fine Ukrainian churches. St. George's Ukrainian Greek Orthodox Church (1958-61) and the Ukrainian Catholic Church of the Resurrection (1936-39), are both beautiful modern additions to the town. More recent is the development of Selo Ukraina, a cultural centre unique to North America, located 10 kilometres south of Dauphin on the north slopes of Riding Mountain National Park. The 58 hectare site is the permanent home of Canada's National Ukrainian Festival and a centre for Ukrainian heritage preservation and cultural development. ■

Canada's National Ukrainian Festival, dancers, Main Street North, Dauphin

1 CNR STATION
101 First Avenue N.W.

Manitoba Archives

Dauphin CNR Station — façade and floor plans, 1913

The CNR Station is, quite literally, the nucleus of Dauphin, the point from which springs the town's layout of streets. How appropriate then that William Mackenzie and Donald Mann, founders of the Canadian Northern Railway — and original owners of much of the town's property — should, in 1912, bestow upon Dauphin's cardinal location this strikingly handsome building. Only Union Station in Winnipeg outranked Dauphin's depot as the Company's most important station design in Manitoba; an indication of the prominence Dauphin had achieved as a divisional point in the Canadian Northern's network. Although Canadian Northern was absorbed into the Canadian National Railway in 1917, the old Company's crest remains to grace the datestones placed high above either side of the central block.

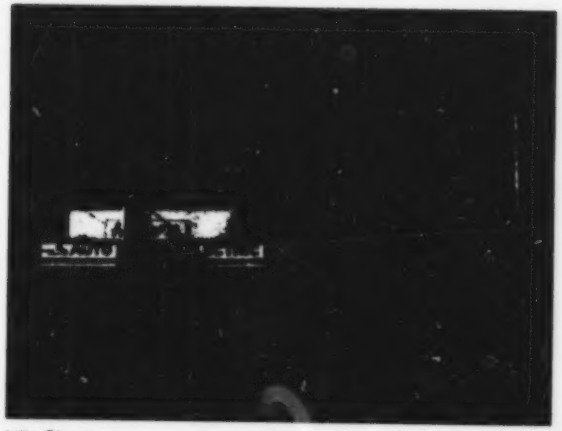
Architecturally, the station building is as robust and sleek as the steam locomotives that once pulled in alongside. The robust qualities emanate from the solidity of the red brick walls, the rough texturing of the limestone base and decorative trim, and from the fortress-like image given by the slender turrets at the corners of the high central block. There is energy in the crescendo effect of the building's silhouette, as the structure rises in steps from the low outer sections up to the iron finial of the pyramidal roof at its centre. But yet how sleek the whole design appears, wrapped in the horizontal stone string courses and the enveloping low pitch roof that appears to rest effortlessly upon the large graceful brackets below the eaves. And, don't those finials perched decoratively at the peaks of the lower roofs look like crows? ■

Detail of roof ornament

2 LILLY BLOCK
11-13 First Avenue S.W.

Looking directly south to First Avenue from the CNR Station Park is the Lilly Block, two buildings of different dates joined together by a common wall. The older of the two sections is No. 11, a wood frame building which is believed to have been built around 1892 in the old settlement of Gartmore and moved here into Dauphin in 1896 upon the arrival of the railway. Its age is most noticeable in the style of its sloping roof and in its rudimentary yet effective cornice that is composed of nothing more than an overhanging board supported at each corner by a bracket.

It was Robert Lilly, a pioneer merchant, who sometime during the first years of the century expanded his business by erecting the brick building adjacent to this old structure. Larger, and in the style of the other buildings rising in town, Mr. Lilly's addition featured sizable show windows, a line of wooden dentils between the first and second storeys, and a corbelled brick cornice. Although worn by time, the exterior of this "two in one" building is in remarkably original condition. ■



Lilly Block

3 VEAL'S ROYAL BILLIARDS AND THE ROYAL CAFÉ
10-12 First Avenue N.W.

To walk into Veal's Royal Billiards is to walk into a corner of Dauphin which has changed little over sixty years. The building itself is probably close to one hundred years old, and first served as the "Grandview Livery Sale & Feed Stable". In 1908, however, Thomas Corrigan extensively remodelled the structure and converted the second floor into a billiard room and the ground floor into a bowling alley. Mr. Corrigan also had the large glass counter that rests just inside the front door installed so he could display cigars, pipes, tobacco, cigarettes and, in an era when prohibition was just around the corner, "temperance drinks".

The bowling alley was not greatly patronized so Mr. Corrigan moved the billiards downstairs. The business thrived, enabling his successor, Mike Zworon, to install the large, handmade tables in 1921. The Veal Family, since 1945, have maintained Royal Billiards as if it were a museum dedicated to amusement.

The small building attached to the east side of Veal's was formerly the Royal Café. Although, like its larger neighbour, its brick façade has been stuccoed over. The interior still boasts the original pressed metal ceiling. ■

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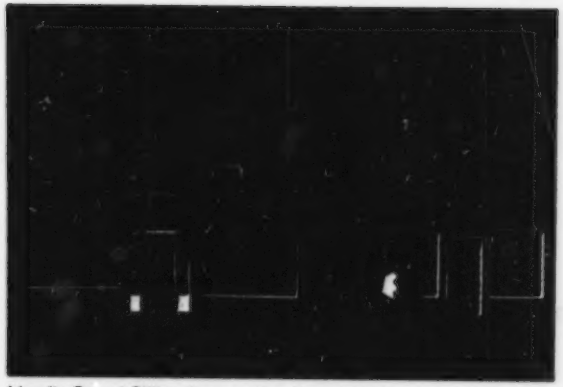
Northwest corner of Dauphin with view of Grandview Livery Stable at the right, ca. 1900



Veal's Royal Billiards and the Royal Cafe

multi-purpose building during that year. Mr. Geekie, as many faceted as his building — he was a Dauphin pioneer, first reeve of the surrounding Rural Municipality, manager of a lumber firm, and a building contractor — crammed a startling variety of functions within these solid brick walls: council chamber, general office, engineer's department, reading room, police headquarters and jail. He even managed to lodge the fire department along the First St. N.W. side, complete with bays for the fire-fighting apparatus and bedrooms for the firemen. The function of the 20.1 metre high corner tower, which dominates the Romanesque Revival style façade, were twofold: for architectural effect and for drying hoses.

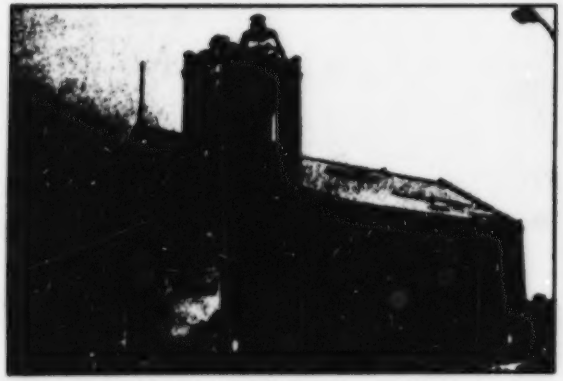
Stretching almost the entire length of the second-storey, and lit by large arched window openings on either side, is the public auditorium. With its ornamental pressed tin ceiling, stage, and rear gallery, the auditorium has never failed to be a pleasant setting for concerts, plays and meetings. Even though the town hall and fire hall have found new quarters, the theatre has continued to serve the community as the heart of the Dr. Vernon L. Watson Arts Centre. One of the town's most historic buildings, named in honour of the local resident who spearheaded its revitalization, is now the home of a multitude of Dauphin's arts and recreation groups ■

5 DAUPHIN CIVIC BUILDI
21 Second Avenue N.W.

Beneath the middle of the three round-topped windows which march across the front of this buildi nestles a letter box, now sealed; a reminder that this was Dauphin's main post office, built, as the datestone above tells us, in 1908. Because the post office was a federal building, the responsibility for its design lay with Joseph Greenfield, the architect and superintendent of Dominion Public Works in Winnipeg. Mr. Greenfield gave Dauphin a most practical and robust looking building. The façade is symmetrically weighted at the two outer corners by pedimented entrances that are balanced by the apex of the upper storey dormer; a composition which instinctively leads the eye to draw a large triangle around the three architectural features which display triangular projections.

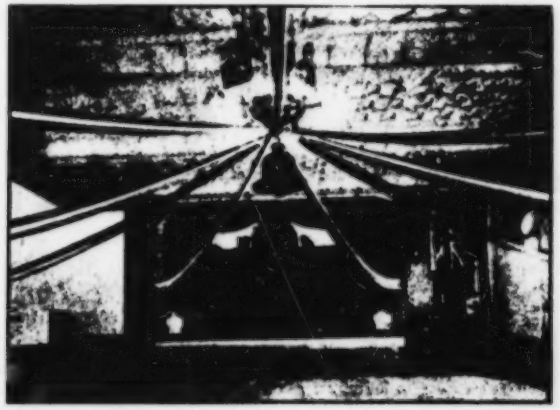
The right-hand door was blocked when the Civic Offices moved to this building from the old Town Hall (now the Dr. Vernon L. Watson Arts Centre) in 1956. The left-hand entrance, today the principal entry, originally served to spirit the visitor up the staircase to the Land Titles and Customs offices and, then even higher, into the caretaker's suite which was housed within the sloping walls created by the mansard roof. In 1985-86 improvements were made to the building's façade and its surrounding landscape through the Main Street Manitoba Program. ■

4 DR. VERNON L. WATSON ARTS CENTRE
104 First Avenue N.W.



Dr. Vernon L. Watson Arts Centre

The Dr. Vernon L. Watson Arts Centre is a fine example of putting an historic building to a new use. Originally, this imposing structure housed the Town Hall. The citizens of Dauphin, having lost their old Town Hall to fire early New Year's morning of 1905, called upon local architect Stuart Geekie to raise this

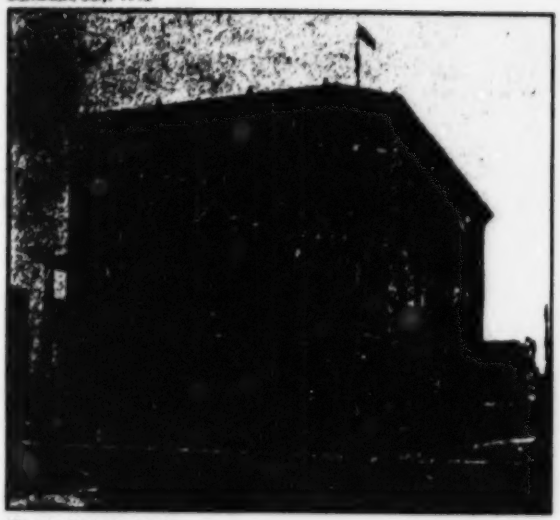


Public Auditorium, ca. 1915

Dauphin Civic Building

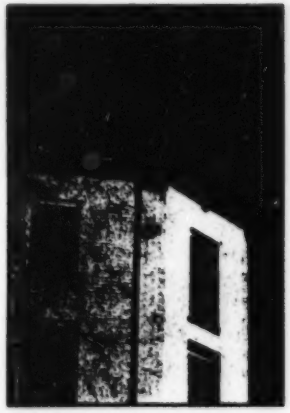
6 KING'S HOTEL
204 Main Street N.

Dominion, July, 1912



King's Hotel, 1912

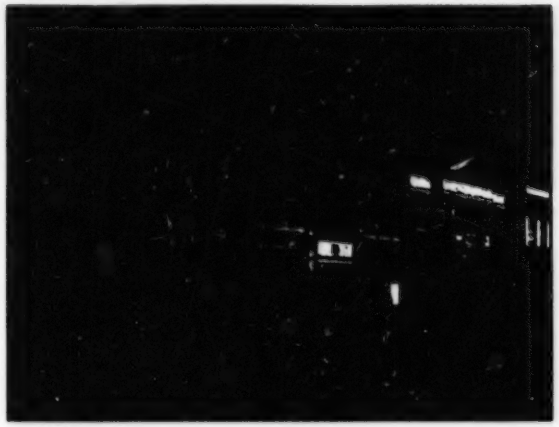
About 1901, Joseph Clarke built an Opera House for Dauphin. Unfortunately, the entreprise met without success and Mr. Clarke was forced to convert the building into a hotel: the King's Hotel, named to honour King Edward VII on whose birthday Mr. Clarke and his wife had been married. Accommodation, and the bar downstairs, proved more popular than opera and enabled the owner to make substantial improvements to his building, beginning with swathing the whole structure in brick veneer. In 1905 he added a most delicate wooden balcony onto the Main Street front. Vestiges of original detail still remain. The beautiful pressed metal cornice is the finest survivor, with its rolling pattern of fan-like motifs, rosettes, dentils, and, atop the full four-storey pilasters, oversized brackets. ■



Detail of cornice

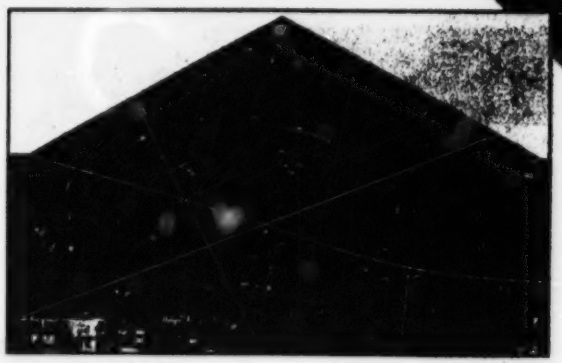
7 CLARK BLOCK
126 Main Street N.

On the site of the old Leland Hotel, Joseph Clarke raised this business block in 1917. The war-time date and the proprietor's name, missing the final letter, are prominently inserted within the roofline pediment of the galvanized iron cornice which rings the building. The Bank of Montreal has always been the premises' principal occupant, helping to maintain the tradition that created this "Bankers' Corner".



Clark Block

The Clark Block exhibits a lively mix of stone, brick, and metal. The basement of rusticated limestone blocks quickly gives way to the smoother stone finishes of the wall sill and the cornice which divides the ground and first floors, respectively, on the Main Street façade. The building's walls are of buff-coloured brick. These are set off by the most interesting crisscross pattern of raised belts of pinkish-brown brick which have been skillfully worked in a variety of ways: as quoins in the vertical [illegible] in the horizontal string courses and, at the [illegible] junctions, as novel rectangles inset with wea[illegible] cornered bricks. ■

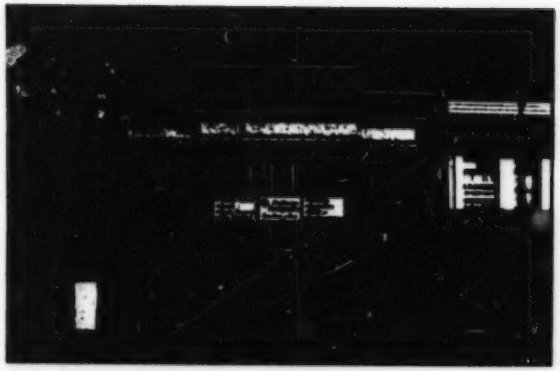


Detail of pediment

8 CANADIAN IMPERIAL BANK OF COMMERCE
122 Main Street N.

The 1909-10 Dauphin branch of the Canadian Imperial Bank of Commerce was designed to evoke the image of a temple dedicated to commerce. Upon a smooth stone base rise four square columns crowned by terra cotta capitals, imported from England, which are decorated with curling acanthus leaves. The broad cornice and pediment, enlivened by a running band of egg and dart decoration, is shaped out of heavy galvanized iron. Through the oversized entrance with its monumental stone surround, the customer today enters what was originally the banking hall. The four-bedroom apartment on the second-floor was originally the manager's private suite.

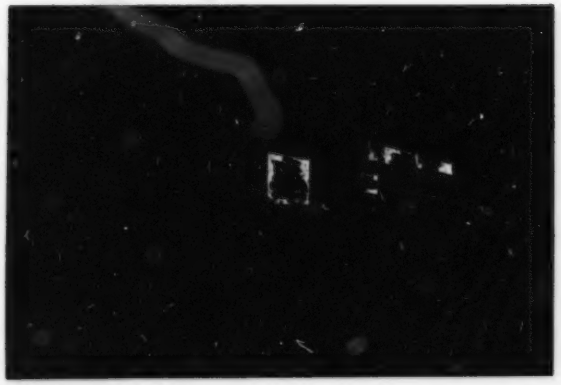
The architect at the Bank's head office in Toronto was undoubtedly responsible for the design of this building. J.H. Bossons, however, acted as the supervising architect. The assignment gave him good practice for a few years later when he came to design Dauphin's other Classically-fronted building, the Dauphin Court House. ■



Canadian Imperial Bank of Commerce

Detail of Corinthian capitals

9 CNR EXPRESS BUILDING
4 Main Street N.

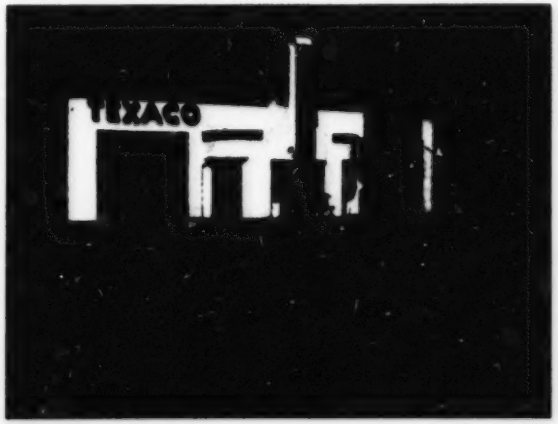


CNR Express Building

Stretching alongside the mainline tracks of the railway, the Canadian National built this, the Express Building, in and about 1923. Although utilitarian in design and function, this solid brick freight shed is decorated on the west side with simple touches of Classical detailing — wide pilasters and a cornice. The building was demolished in 1988. ■

10 GREENING'S GARAGE
38 First Avenue N.

Every principal corner of Greening's Garage curves. This is Dauphin's finest example of an Art Moderne style business premise, built in 1936 at the height of the fashion for architecture which exuded all the flair of machine-age technology. The automobile, of course, was Everyman's affordable machine. The automobile of the mid-1930s was a sleek beast of sinuous fenders and hoods; Greening's Garage was the sleek building in which to have it repaired. Two garage doors stretch either side of the theatrical office front — an office which boasts an almost billboard sign that extends above the flat roof. ■

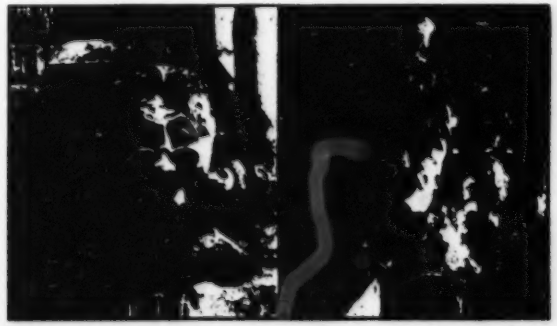


Greening's Garage

11 MACKENZIE JUNIOR HIGH SCHOOL
212 First Street N.E.

MacKenzie Junior High School

A fire in December 1926 left the old Mackenzie School in ruins, forcing teachers to give their lessons within makeshift classrooms in the Legion Hall, Burrows Block, and the Ramsey-Wright and Court House buildings. The Dauphin School Board lost little time in hiring Colonel J.N. Semmens to design a



Detail of label heads

fireproof replacement. On a snowy November day in 1927, the town's leading pioneer, Lieutenant-Governor T.A. Burrows laid the cornerstone.

The design of the Mackenzie School bears a striking resemblance to Daniel McIntyre Collegiate in Winnipeg, upon which Semmens was just putting the finishing touches when he received the Dauphin commission. In the then currently popular style which recalled the university buildings of Oxford and Cambridge, the architect gave his brick school in Dauphin the distinctive touches of the Gothic: the cornerstone and datestone are chiselled in Gothic script; the end walls are thinly buttressed; and the

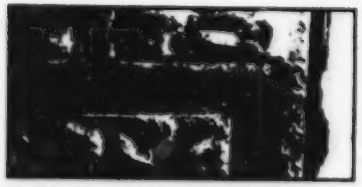
front entrance doors rise in a Tudor Gothic arch inset with tracery windows. Around these entrances spring truly medieval accretions: four finely sculpted grotesque heads representing a balding pince-nezed professor, an open-mouthed football player, and two peak-capped elves. ■

12 38 Fifth Avenue N.E.

This is a unique house for Dauphin. The exterior walls which at first glance appear to be of textured stone are, when inspected more closely, found to be fabricated of blocks of moulded concrete. Here is a case of a low-cost material masquerading as an expensive commodity — and to a startlingly fine effect. The verandah posts, sills and lintels are also of the same man-made material. Noticeably at variance to this rough texturing is the delicate little wooden balcony springing from above the front corner entrance; an entrance that is strategically angled to catch the intersection of Fifth Avenue N.E. and First Street N.E.

The house was built in 1920 by Alexander Katz, a solicitor. Upon Mr. Katz's demise in the late 1940s, the house eventually passed into the possession of Ab Gowanlock, the athlete who brought sporting glory to Dauphin when he skipped a local team to win the Dominion Curling Championship of 1953. ■

38 Fifth Avenue N.E.



Detail of moulded concrete block

13 515 Main Street N.

515 Main Street N

On the massive railway tie that serves as the main beam within this elegant villa, A.H.F. Stelck pencilled his name and the date 1905, the year he had the house erected. Mr. Stelck was obviously delighted in having raised one of Dauphin's finest residences in the little less than seven years he had been running the town's major hardware business.

Detail of verandah

In plan and fabric, the house is uncomplicated: a double-storey square structure, with solid brick walls standing upon a sound foundation of fieldstone blocks that are 60 centimetres thick. The billowing verandah, however, transforms the lucid into the complex. A flaired skirting of shingles shores this undulating form which has distinctly taken on a Neo-classical flavour: ringed by a balustrade railing and punctuated by fluted Doric columns. Ballooning out and around the front corners of the house, the verandah assumes a straight approach [illegible] section that is screened. All in all, it is a p[illegible] creates a most delightful effect. ■

14 703 Main Street N.

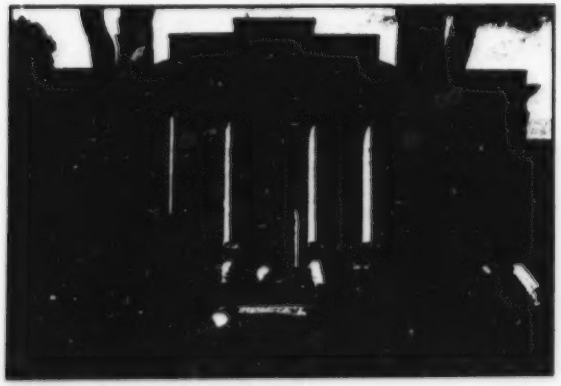
Lying engulfed within a bewildering plan that boasts no less than a dozen exterior corners is the simple T-shape dwelling that William Edgar built for himself in 1899. The three identical end walls of the original structure are clearly discernible by their shallow two-storey bay windows fitted neatly beneath steep pitched gables. The old narrow front door is on the north side, near the base of the chimney.

As Mr. Edgar's furniture business grew, so did his house. In 1908, two years after building his new business block at 215 Main Street N., William Edgar more than doubled the size of his residence. At the rear he was practical, and appended a kitchen. At the southeast corner he was theatrical, and erected a tower complete with wide undereaves of fish scale patterned shingles topped by a modified mansard roof pierced with French-inspired dormer vents. Out from this addition projects a second-storey screened verandah. And below, the new entrance porch, with its series of slender Doric columns, swings around the northeast corner, terminating at the old front door. In later years this imposing house became known as the Stevenson Home, the residence of R.M. Stevenson, Principal of the Dauphin Normal School and Inspector of the Dauphin School District. Dahlgren's Music Studio and the town's first kindergarten centre were located here before kindergarten classes became part of the Dauphin school system. ■

703 Main Street N

15 DAUPHIN COURT HOUSE BUILDING
114 River Avenue W.

As the visual *tour de force* at the end of Main Street rises the Dauphin Court House Building. Set in spacious grounds, the stately dignity of the Classical façade projects an appropriately canonical image of law and justice. In 1916 Dauphin became the centre of the surrounding judicial district. The Provincial Government engaged local architect J H Bossons to design this court house which was officially opened in 1917. In appearance, the building is very much in the Neo-classical style popular for court houses across Canada during the period around the First World War. Projecting from the red brick walls of Dauphin's grandest edifice is a stone portico composed of four great Doric columns surmounted by a pediment which bears the Manitoba shield of arms. Windows, flat-topped on the main storey and arched on the second, are accentuated by limestone springers and keystones. The large entrance is surrounded by a stone frame and crowned by a fanlight, forms repeated in the window above. The elegance of the Classical theme is carried on within, where a Greek fret pattern skirts the mosaic floor of the entrance hall. In 1984 a particularly sympathetic two-storey addition to the east wing of the building was erected by the province



Dauphin Court House Building

The warden's residence was located on what are now attractively landscaped gardens to the west of the court house building. In 1917 inmates began to plant and harvest produce from gardens situated to the rear of the house. Today, the enlarged gardens, encircled by mature hedges with two rows of tall overhanging trees on the east side, continue to provide food for the institution. In winter the garden is made into a public skating rink. ■

16 722 Main Street N.

The Italianate style of this 1905 house was somewhat old-fashioned for its time; in Manitoba, the Italianate had been popular well before the turn-of-the-century. Outdated or not, this was nevertheless a well crafted building and, along with its identical twin at 704 Main Street N., features some of the finest domestic brickwork in Dauphin. Most noticeable are the characteristic highlights of the Italianate style: the hooded crowns above the segmental-arched windows which give the openings the impression of being covered in brick awnings; and emphasizing the corners of the building, well defined quoins.

This was the boyhood home of George Eric Tritschler who rose to become Chief Justice of the Manitoba Court of Queen's Bench. ■

722 Main Street N.

17 308 River Avenue W.

Although labour and materials were costly in 1922, Dauphin lawyer James L. Bowman managed not only to build the town's most expensive residence that year but, at $16,000, expended more than five times the average cost for a local house. The resulting building, as expected, is a handsome one. Two-and-a-half storeys high, with the dormers of the servant's quarters poking out of the gabled roof, the house was faced in the then increasingly popular stucco finish. Inside, the rich hues of oak predominate, having been used on floors, to build the staircase, and even to fashion the coffered ceiling in the dining room. But all is not dark, with an abundance of light flooding through the bands of windows that wrap around the rear sun porch.

James Bowman's career, incidentally, went on to parallel the prominence of his house: he was made King's Counsel the year following the completion of his house, was elected to Parliament in 1930, became Speaker of the House of Commons in 1935, and was created a Privy Counsellor by 1949. ■

308 River Avenue W.

18 33 Seventh Avenue N.W.

33 Seventh Avenue N.W.

On a beautifully landscaped corner lot stands the house commonly known as the Macneill Residence. Henry Macneill was a prominent pioneer in the Dauphin area, farming in the district before settling in town to practice law in 1908; a move which led to his appointment as district registrar of the Dauphin Land Titles Office in 1912. Amongst Mr. Macneill's many active pursuits — which were recognized by his receiving an honorary degree of Doctor of Laws — his work for the Manitoba Education Association earned him greatest esteem.

Henry Macneill also seems to have been a man with exacting standards. During the construction of his home in 1915, he is reputed to have personally inspected every piece of building material upon its delivery. Macneill's assiduity shows in the house's quality and beauty. The interior incorporates oak floors of different patterns, wood panelling, and a beautiful fireplace. Patterned and stained glass windows were numerous. And the owner obviously also adored light, for the house is virtually enveloped in window openings: from the large porch — which was glazed in the 1930s — to the sequence of windows on the west side.

A more recent owner, Stewart McLean, became the community's first Dauphin-born Mayor and MLA. Appointed to the Provincial Legislature in 1958, he served as Minister of Education, Attorney-General and Minister of Highways, later becoming a judge for the provincial court of Saskatchewan. ■

19 38 Fifth Avenue N.W.

38 Fifth Avenue N.W.

Here indeed is a strikingly original house, commissioned in 1919 from Herbert J. Payton, an architect recently arrived from Saskatoon. His patron was William John Houston, who was to reside here for more than 35 years. The exterior design is a riot of architectural forms executed in wood. It was a tribute not only to the architect's inventiveness but, no doubt, to Mr. Houston's easy accessibility to quality materials as company manager of T.A. Burrows' Lumber Company.

The front façade of the house is divided into two distinctive sections, right and left. On the right, the entrance door is enveloped in a stylized Palladian window, while above, the second-storey strip of windows is crowned by a diamond-shaped ornament. The roofline, which ends in a gentle peak, breaks out around the side into a full crenellation, thus making this a bona fide corner tower. With the left section of the front, the architect performs in the Elizabethan style. The ground floor bows out into a bay window which then breaks through into a dark shingled projection that is supported on brackets. This, in turn, rises upwards to a gable end with imitative half-timbers and more brackets. Payton has played a most sophisticated architectural game in designing this house by stressing the contrasts of light and dark — almost every element is trimmed in black against a white background — and by his unconventional employment of conventional components — rear top-storey windows carry through the eaves as if they were dormers. ■

20 36 Fifth Avenue N.W.

36 Fifth Avenue N.W.

The builders who constructed the Dauphin railway station in 1912, were also responsible for this house of the same year. To carry affinities one step further, both house and station are composed of the same red brick and trimmed in limestone. This is a very simple, two-storey building, arranged within a square plan. Only the undulating peaks of the gables produce a rhythmic variation. The entrance porch, which also breaks the uniformity of the façade, is a 1937 addition. ■

21 14 Fifth Avenue N.W.

14 Fifth Avenue N.W.

Built in 1908 for Duncan and Agnes McDonald, this imposing, two-storey square plan house commands a large corner lot. Separating its dark shingled upper storey from the horizontally-sided storey below is a wooden cornice. Upon this wooden ledge, and symmetrically arranged, rest the second-storey windows, tied together with a deep band of

diamond-shaped shingles. Aligned directly above each of these windows is a pair of Italian Villa-inspired corbelled brackets, supports for the wide eaves above. Added on to the otherwise cubic form of the house are the rear servants' wing, a side bay window and the front verandah. The shingled verandah comprises an almost continuous band of windows with its offset doorway handsomely framed by narrow side lights. The pedimental shape rising above the entrance is repeated in the shape of the dormers as they snuggly broach the pointed dormer windows. ■

22 ROYAL CANADIAN LEGION
309 Main Street N.

Within a year of the close of the First World War in 1918, the returned comrades of Dauphin's Great War Veterans Association had called upon local architect Herbert Payton to design a veterans' home. The scheme, however, was changed in order to create a building which could be financially self-supporting. Thus a new architect, H. Sprenger, came up with the plans for the present brick building which devoted almost the entire top floor to a rentable hall and part of the ground floor to tenantable offices. The veterans were to use the remaining section of the main floor and the basement. The gambit paid

Dauphin Herald, July, 1948

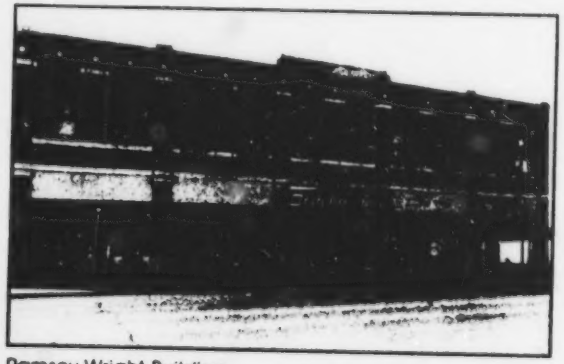
Royal Canadian Legion, 1948

off, with the hall serving for many years as an armoury, and with the offices housing the town library between 1949 and 1958.

Volunteers donated many of the building materials and much of their labour during the summer of 1921 to raise their clubhouse. A recent addition to the front of the building has removed the sweeping stone entrance. However, the crest of the façade — a characteristic roofline of many community halls — still casts its distinctive shadow over Main Street. ■

23 RAMSEY-WRIGHT BUILDING
304 Main Street N.

"One is thrilled by the epicurean grandeur", enthused a reporter from the *Dauphin Herald* in describing the opening of the new Ramsey-Wright Department Store in March 1921. Indeed, this building was of a new type and style for Dauphin. In place of the usual behind-the-counter service, large plate glass windows and vast, almost warehouse interior spaces permitted the customer the luxury of a leisurely shopping expedition. This transformation in retail selling had been made possible through the structural innovation of employing reinforced concrete pillars and beams to span broad expanses. To complement this modern technique, the Ramsey-Wright Building was stylistically fashioned in the up-to-date stripped Classicism. Instead of the sandy tones of the pre-War buildings, Dauphin's new store received the deep red brick popular in the 1920s, a



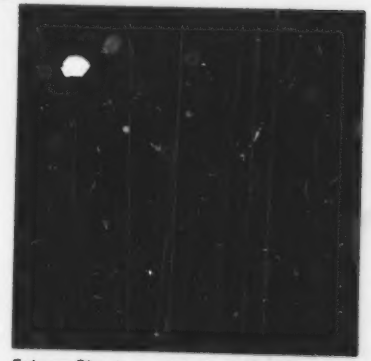
Ramsey-Wright Building

better background for highlighting the clean linear qualities of the bands of white limestone courses, sills and pilaster heads which characterized a Classicism purged of ornament. Even the geometric shapes strung out along the parapet helped to emphasize the self-controlled modernism of this handsome building. ■

24 EDGAR BLOCK
215 Main Street N.

The Edgar Block is contemporary with its large neighbour the Malcolm Block, having been built in 1906 by William Edgar for his furniture business. Although not in pristine condition, the Edgar Block is nevertheless exciting because it retains much of its turn-of-the-century appearance. What at first sight appears a two-storey façade, actually turns out to house three levels. On the ground floor the recessed entries, angled display windows and wooden pilasters recall once common features of early Dauphin storefronts; while on the second floor, the wooden mullions still survive between the boarded up windows which formerly flooded the interior with sunlight. And within the store, Dauphin's mercantile past endures, in the form of exposed timber posts, wooden ceilings and a prominent central staircase leading to an open shopping gallery.

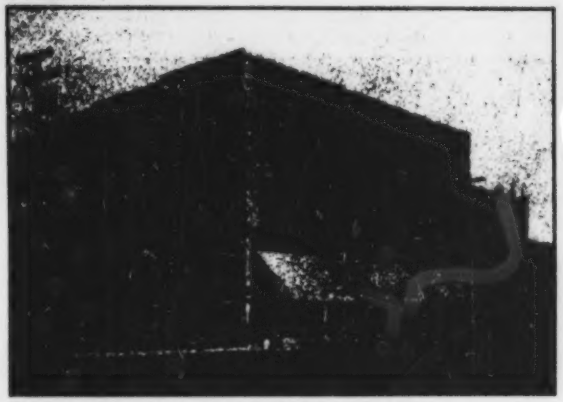
The third-storey was reserved for apartments. On the Main Street front, the windows were originally arranged in a symmetrical order. The patterned brick parapet has not changed and still sports the circular datestone at its centre and terra cotta caps at either corner. ■



Edgar Block — detail of datestone

25 MALCOLM BLOCK
209-213 Main Street N.

Dominion, July, 1912



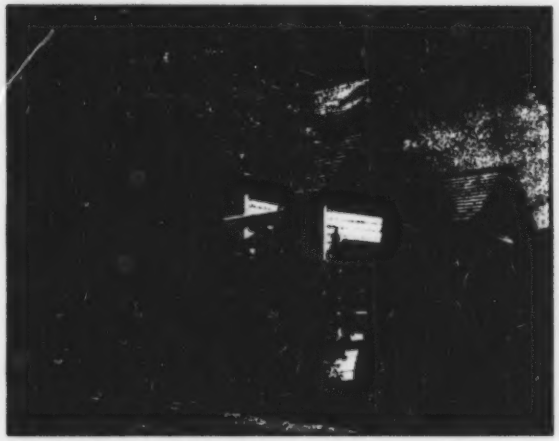
Malcolm Block in foreground; Edgar Block in background, 1912

Between the centre two windows on the second-storey rests an ornately carved datestone which records the building's name, the Malcolm Block, and the date of construction, 1906, the year Thomas Malcolm proudly opened his drugstore on the main floor.

An early morning fire in January 1913 destroyed much of the building's interior. Of the façade that survived, today only the top two storeys remain in their original form. Although on the whole plainly treated, the upper row of semi-circular arched windows, drawn together by the decorative belt of corbelled bricks, lend the building much dignity. The cornice brickwork is also interestingly treated, embroidering a line of rough-faced brick below a row of dogtooth coursing. ■

Detail of datestone

26 22 Third Avenue N.W.



22 Third Avenue N.W.

Dr. Ernest Bottomley had just completed setting up his medical practice in this, his new home, when the 1899 typhoid fever epidemic hit Dauphin. The house suddenly became a hospital. So painfully obvious was it that the town lacked proper facilities to cope with such medical disasters that local citizens rallied around in having a hospital building raised by 1901. George King, publisher of the *Dauphin Press* and the town's first Mayor, was appointed Chairman of the Board of Trustees, Dauphin General Hospital.

To this otherwise simple house of horizontal wood siding and broad window casings are added some complexities: truncated or hipped gable ends, a dormer window and a pair of boxed bay windows between which has been sandwiched a patterned shingled roof. The variety of gable ends provide further refinement in their half-timbering, infilled with stones and coloured glass. ■

27 109 Third Avenue N.W.

109 Third Avenue N.W.

Standing picturesquely next to Vermillion Park is this ca. 1900 one-and-a-half storey house. Though restrained in decoration and colour scheme, its charming English cottage-like quality shines through. A shed-roof entrance fills a central position to hold the crossing gabled forms together in one compact composition. Black fish scale and diamond-shaped shingles enhance the white wood sided exterior by capping a boxed-bay window and filling the gabled ends above the paired windows. The non-contrasting white corner boards, while subtly defining the limits to the house, allow greater focus on the punctuations of the openings. Characteristic of picturesque planning is the locating of the large tripartite window to overlook the park.

For many years, the house was home for Gertrude Wright, Dauphin's first milliner, whose business was located in the Ramsey-Wright Building. ■

28 CENOTAPH
Memorial Boulevard

Cenotaph

On June 24, 1924 the Dauphin Branch of the Royal Canadian Legion, with the assistance of Lieutenant-Governor Sir J.A.M. Aikins and Premier John Bracken, dedicated a cenotaph to the fallen soldiers of World War I. It was rededicated in 1947 after the addition of names of those who died in World War II. A life-size figure of "Miss Canada" mourning her dead heroes is sculptured out of white marble and stands on a pylon of Tyndall limestone. The statue was carved by Italian sculptor, Signor Rumbolio, the monument was erected by Guinn and Simpson of Portage la Prairie. Originally located in the middle of First Street, between the Town Hall and the CNR Station, the Cenotaph was moved in 1967 to Memorial Boulevard in front of the Dauphin Memorial Community Centre. ■

29 TOWERS HOTEL
203 Main Street S.

Here is a hotel which has undergone as many changes in appearance as it has in name. In 1897 it opened as a small wood frame hostelry known, in recognition of the recently arrived railway, as the Canadian Northern Hotel. Sometime in the first decade of this century, however, the building underwent a major transformation when it was enclosed in walls of large cement blocks. Wooden balconies and porches were also added. Further measures were still to come when Dan Hamilton, owner of the Hotel Hamilton in Neepawa, bought the business in 1912. He extended the Second Avenue S.W. side — again in concrete block — and affixed a Classical portico over the front entrance. The Hamilton Hotel had been born. The porches and porticos are gone now; it is possible to see where the round arched windows have been filled in on the ground floor. The name, too, has changed. The oldest hotel in Dauphin is called the Towers. ■

Dominion, July, 1912

Canadian Northern Hotel, 1912

Towers Hotel, neon sign

30 RURAL MUNICIPAL BUILDING
302 Main Street S.

Until 1972 this building, which today is a commercial establishment, contained the municipal offices and council chambers for the Rural Municipality of Dauphin. The upstairs, of what was once a centre of administration, originally contained several residential suites, an arrangement that was probably financially successful for the municipality.

Rural Municipal Building

There is little about the design of this 1906-07 structure that hints at its former status as a government building. In style it is fashioned in the Romanesque Revival rather than the more usual Classical favoured for such types of buildings; the Land Titles Building next door, for example, illustrates the customary stylistic trend. Notwithstanding this, the Rural Municipal Building forms a handsome complement to this end of Main Street. The rolling arches of the ground floor windows and entrances are tightly bound together by a detailed brick belt. Above, the cornice and parapet are decoratively treated, rising at the chamfered corner to the datestone and balled finial. ■

31 LAND TITLES BUILDING
308 Main Street S.

For Dauphin's Land Titles Building of 1911-12, provincial architect Victor Horwood designed an elegant Neo-classical box. Although only one storey in height, the red brick structure is nonetheless raised high on a foundation of fieldstone blocks. The architectural lines are strong and crisp. Window openings are large stark rectangles simply defined by stone sills and brick keystones. The roof sports no fancy gables but rather is flat and sharply circumscribed by a corbelled string course, a galvanized iron cornice with a line of dentils, and an unadorned parapet. Even the entrance, upon which the decorative emphasis is most noticeable, is cooly reserved. A flight of stairs rises to a pair of thin pilasters which in

Land Titles Building

turn supports a segmental pediment that offers the only exterior decoration: the swirling image of a carved stone tympanum bearing the provincial coat of arms.

The interior, too, is remarkably functional and evocative of an earlier time. The liberal amount of wood for doors, transoms, surrounds, baseboards, and stairs, combined with the rippling pattern of the pressed-tin ceiling, lends the office the very charming feeling of stepping into an efficient office from a bygone decade. ■

32 ST. PAUL'S ANGLICAN CHURCH AND RECTORY

404 & 410 First Street S.W.

St. Paul's was the fourth Anglican church building raised in the Dauphin area. The first St. Paul's Church had been built in the now vanished village of Gartmore; a log building hewn by early pioneers in 1890-91. In contrast to this humble architectural beginning, the present church, which was erected in 1912-13, presents a bold and prosperous appearance. J.H. Bossons, architect of the Dauphin Court House Building, chose to design the church in the favoured Gothic Revival style. All principal windows meet in a pointed arch, which in this case, are hooded by surrounds made of concrete, a material used not only as decorative window heads and sills, but also one that has been moulded into foundation blocks. The walls, anchored at the corners by angled buttresses, are of brick

St. Paul's Anglican Church and Rectory

Detail of stained glass window

St. Paul's follows a traditional Anglican c... of the cruciform plan with the added com... a crenellated entrance tower. The interior, c... by a beautiful oak hammer-beam ceiling, nar... the west end to form, through the wide arch, the... customary divided chancel housing choir and alta...

The rectory, lying adjacent to the church, dates from the same year as the edifice it serves. It is a large but plain brick building, a full two storeys in height. ■

33 112 Fourth Avenue S.W.

The verandah of this wooden house is the same as its neighbour across the street at No. 113, except here the colonnaded shelter jogs at an angle to the corner and continues around the side wall. Likewise, the same decorative trim embellishes the pediment which greets visitors as they approach the front door. This sense of playfulness continues up into the gable end where a small cornice separates the horizontal wood siding from the wavy motions of the apex shingles. Moreover, an elaborate bargeboard — with cut-out patterns and a hanging dart at the peak — edges the whole of the front roof ridge.

The house, built in 1904 by Arthur J. Hunt, a decorator, was the first residence on 4th Avenue S.W. At the time, nothing but bush and trees separated it from the Vermillion River to the west. ■

112 Fourth Avenue S.W.

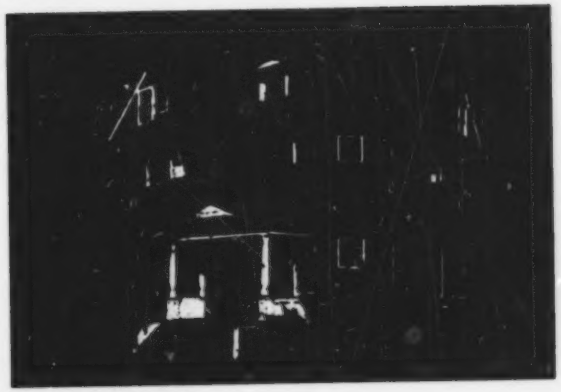
34 113 Fourth Avenue S.W.

"Share and share alike" must have been the motto of Wallace Weir, a CNR Equipment Inspector, who, around 1904, built this and the three adjacent houses at Nos. 105, 109, and 117 for his four sons. All the dwellings were similar in style, varying from one another only in detail and, ever so slightly, in plan. Over the years, several of these fraternal houses have been altered, but there is no difficulty in spotting the architectural kinship.

No. 113 is one of the best preserved of the quartet. Its walls, like No. 117, are constructed of concrete block, and rise to support a flat-topped pyramidal roof which sprouts gabled dormers. Across the front stretches a fine Classical verandah. On this house the verandah is open, while its concrete twin extends an enclosed version, highlighted by decorative shingles. ■

113 Fourth Avenue S.W.

35 401 Third Street S.W.



401 Third Street S.W.

In 1920 Dauphin lawyer Frank E. Simpson was appointed a King's Counsel; the same year he built this massive residence for himself. Frank Simpson, who went on to become county court judge for the Northern Judicial District of Manitoba, resided here for 17 years, whereupon the building — reflective of its solemn dignity — was converted to a funeral home. For more than the last 30 years, however, this solid red brick house has served the more blithesome role as the Student Nurses' Residence for the nearby Dauphin General Hospital.

Although the interior has been much altered, and the creaky old porch recently modernized, the house still retains many of its fine features. Several of the windows, for example, are finely crafted. The arched front window, with its curving corbelled moulding, throws spectrums of light into the interior through its bevelled glass. Above, rusticated brick set in a semi-circle drops from below a small square window filled with more bevelled panes. This unique aperture is repeated at the recessed northeast corner. ■

Fort Dauphin Museum

36 FORT DAUPHIN MUSEUM
140 Jackson Street

Fort Dauphin Museum is a replica of a North West Company log trading post. Surrounded by palisades, the fort includes a blockhouse, blacksmith shop, pioneer house, church, and school, and exhibits from the fur trade and pioneer era. Also in the compound, and open to public view, is the Parkland Archaeological Laboratory, an important storage repository for regional archaeological collections. Established in 1985, the laboratory is the first such facility of its kind in Manitoba.

Located near the entrance to the museum is a plaque erected by the Historic Sites Advisory Board of Manitoba dedicated to Peter Fidler, a surveyor, cartographer, trader, scholar, and naturalist with the Hudson's Bay Company. Fidler was responsible for mapping much of the Canadian West and Northwest and easing the hardships of the Selkirk settlers. At the entrance to the Museum is a cairn erected by the Dauphin Pioneers' Association dedicated to over 400 people who settled in Dauphin between 1883 to 1895. The cairn was erected in 1931 and, until 1983, stood in the CNR Station east gardens. ■

37 OLD ANGLICAN VICARAGE
2 Maple Street

Western Canada Pictorial Index, University of Winnipeg

Old Anglican Vicarage, ca. 1890

The true age of the vicarage is not readily apparent, but beneath the wooden board siding lie walls of thick logs. The exterior cladding and decorative features are later additions, probably affixed just after the turn-of-the-century. The open entrance porch is extremely attractive, with its corner posts of balls and spindles, its under edging of blocks of dentils, and the shingled pediment rimmed with an undulating bargeboard. ■

EIGHTH AVENUE S.W.

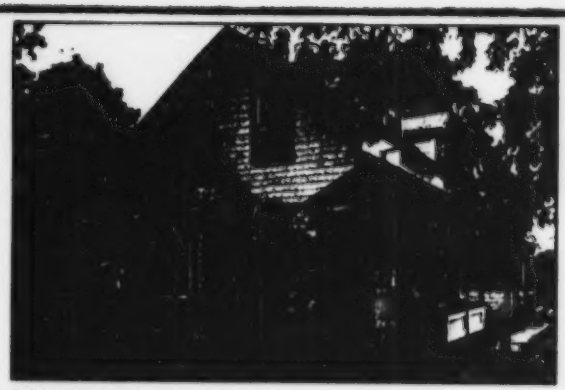
A stroll along this attractively treed street allows a glimpse into Dauphin's rich ethnic composition. Here on this street, are found a lively mix of buildings representing the many layers of community life — from the religious to the social, from the residential to the educational — which have risen in reflection of townspeople who have sprung from a variety of national backgrounds.

Eighth Avenue S.W. lies in a neighbourhood that was laid out in the early years of Dauphin's history. The buildings which line its boulevarded pavements, however, date anywhere from these early days up until the present. As for the first residents of this district

202 Eighth Avenue S.W.

39 138 Eighth Avenue S.W.

Across Second Street S.W. lies 138 Eighth Avenue S.W., a house built in 1921. Typical of the majority of houses in Dauphin from this period, it is a building of uncomplicated form relying upon a few simple decorative elements to embolden its character. Thus, a two storey rectangle is enlivened in this case by an enclosed verandah that has been placed upon a flared base. A low skirting of shingles finds a rhythmically flowing reflection up in the gable end. Even a dab of fretwork remains at the corner of the gable eave. ■



2 Maple Street

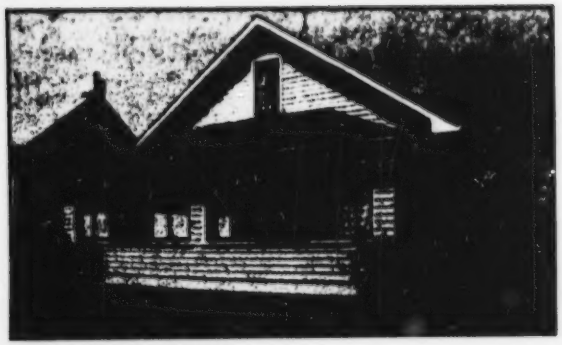
This old house — perhaps the oldest inhabited residence in the district — predates the creation of Dauphin itself. Originally this was the Anglican Vicarage, built in early 1895, a year before the arrival of the railway. The pioneer Anglican community had by this date raised two church buildings in the area during the years 1890-91: St. Paul's at Garlmore, of log construction, and at Old Dauphin, the wood frame All Saints. So that one minister could comfortably serve both congregations, the vicarage was sited midway between these two village churches.

of town, they tended on the whole to have come from British origins, usually having emigrated from England or from Ontario. As the decades advanced however, the neighbourhood more and more became the home of Ukrainian families who, eschewing their rural past, came to work and retire in town. With them, the Ukrainians brought new building forms several of which will be seen on this walk down Eighth Avenue S.W. ■

38 202 Eighth Avenue S.W.

dates from the First World War years. It is one of the most substantial houses in the neighbourhood, a full two-and-one-half storey wood frame building enclosed on side and rear by sloping roof additions. The south front is an especially pleasing mixture of elements, with its protruding bay window chequered by a cross-pattern of transom lights, an entrance door overhang suspended by overhang brackets, and a gable end speckled with decorative shingles. ■

138 Eighth Avenue S.W.



132 Eighth Avenue S.W.

40 132 Eighth Avenue S.W.

A much more modern form of house style is exhibited by 132 Eighth Avenue S.W., which, surprisingly, dates from 1912. The vertical form of its contemporary neighbours has been erased and replaced by a low, stretched, horizontal silhouette.

The breadth of the building has been underscored by a shallow pitch roof and by a line of windows which run across the front of the verandah. ■

42 108 Eighth Avenue S.W.

Widely spaced single windows dot the exterior of 108 Eighth Avenue S.W., a square plan house topped by a pyramidal roof. Only the front dormer breaks the compressed outline of the plan. This house was built in 1924 by Michael Magalos, one of Dauphin's early residents. His wife, Eudokia, served for many years as the custodian of the Ukrainian People's Home next door. ■

108 Eighth Avenue S.W.

Ukrainian People's Home

41 120 Eighth Avenue S.W.

120 Eighth Avenue S.W

is another example of the low slung bungalow type. This is not assertive housing, but reflects rather the quiet aspirations of an almost rural outlook. The adjacent gardens and yards are large and well landscaped, and sizable windows allow plenty of sunlight to flood within ■

43 UKRAINIAN PEOPLE'S HOME 104 Eighth Avenue S.W.

In the heart of Dauphin's Ukrainian residential district, members of the Ukrainian Orthodox community built this public hall during the winter of 1928-29. The People's Home served as the Ukrainian cultural and educational focus not only for the town but for the surrounding district: from Grandview north to Ethelbert, and east to Dauphin Lake. Head carpenters Peter Koshowski and Sam Leskiw led a group of volunteers in raising a 24 metre long building faced in a boom town façade. This façade, which rises to mini-towered corners that squeeze the centre into a bowed arch, hid from view the simple gable roof behind. The large auditorium, complete with stage, became the scene for many concerts, plays, dances, lectures, and weddings. The Home also housed a library and was given over at times to a Ukrainian school.

After faithfully serving the Ukrainian community for many years, the building was retired in 1970 and now is used for storage. ■

17 Eighth Avenue S.W.

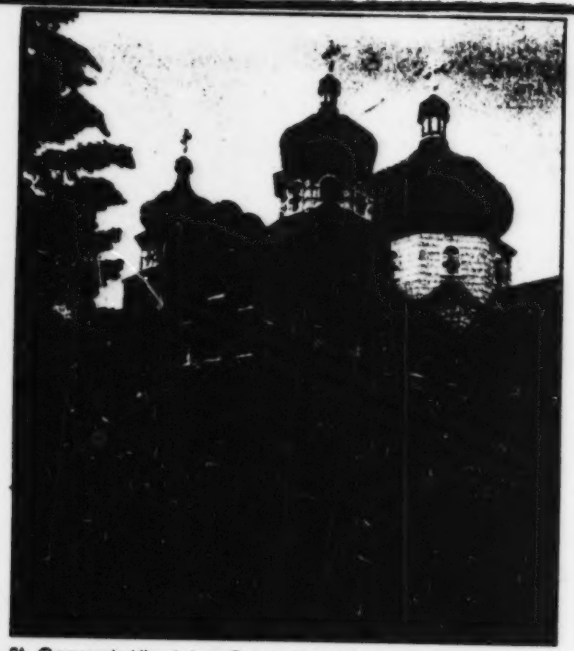
Dating from 1900, 17 Eighth Avenue S.W. is one of the earliest in the neighbourhood. Now covered in asphalt siding that simulates the appearance of brick, this wood frame building is still the comfortable home it was when Dauphin was only a few years old ■

17 Eighth Avenue S.W

45 ST. GEORGE'S UKRAINIAN GREEK ORTHODOX CHURCH

804 Main Street S.

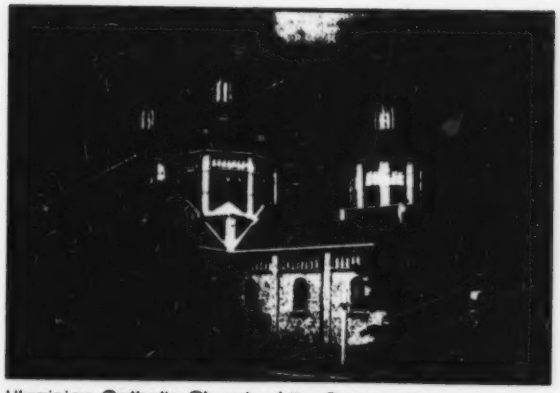
At the end of Eighth Avenue S.W. loom the distinctive outlines of three Eastern European domes. These are the great beacons of St. George's Ukrainian Greek Orthodox Church, a traditionally styled building raised in the modern period. The congregation of St. George's, organized in 1927, built their first church in 1933. However, a growing Ukrainian Greek Orthodox population necessitated the construction of the present building beginning in 1958. To the plans of church members, local contractor Freiheit Construction shaped the brick walls to conform to the customary cruciform plan. Here, at St. George's, the congregation enters through doors flanked by cupolated towers which are adorned with mosaics: the patron saint, St. George, is on the left, and St. Volodymyr, the first Christian ruler of Ukraine, on the right. The interior is beautiful. Colour and light dominate. Overhead, an immense crystal chandelier sparkles from beneath the pale blue and gold starred background of the great crossing dome. At the front, shrouding the mysteries of the divine liturgy, spans the iconostas, the ornate icon screen carved and painted by Kostas Papadikas of Minneapolis. At St. George's, the wonderous artistry of the rich Ukrainian heritage can be seen to be thriving in Dauphin. ■



St. George's Ukrainian Greek Orthodox Church

46 UKRAINIAN CATHOLIC CHURCH OF THE RESURRECTION

First Street S.W.



Ukrainian Catholic Church of the Resurrection

Interior showing dome

The [illegible]domed spectacle of [illegible]krainian Catholic Church of the Resurrection can be seen shaping the skyline of Dauphin for many kilometres about. For the majority of visitors to Dauphin, this church expresses the quintessence of the Ukrainian Canadian religious identity; the architectural image which links the faith of the past with the faith of the present. The Church of the Resurrection is amongst the finest of the designs produced by the Very Reverend Philip Ruh, a seminal figure for Ukrainian Catholic architecture in the Canadian West. It was built between 1936-39, with volunteer efforts by the parish congregation during the pastorate of Father Andrew Roborecki, who later became the Bishop of Saskatchewan.

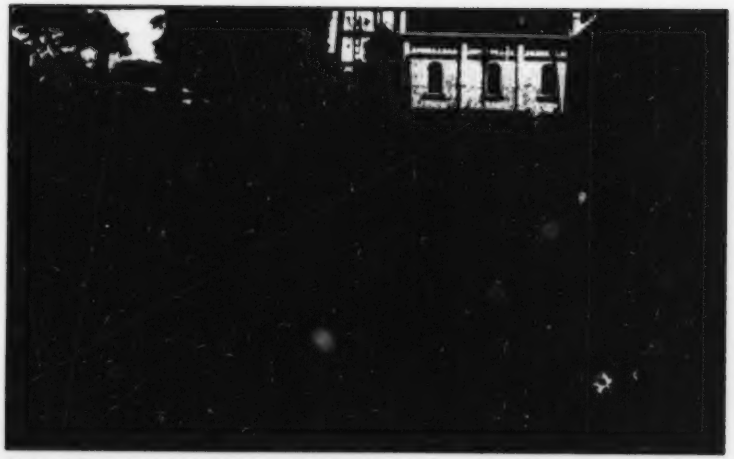
Like every church by Father Ruh, it is a riot of form and colour, a celebration of joy and piety. In plan, this church follows the cruciform layout, with every extending arm blossoming a cupolated dome. The grandest of all the domes is reserved for the crossing point of nave and transepts: a large octagonal sphere rimmed by double windows and, below the eaves, a blind arcade of arches. The church has grown more beautiful as the years have passed. In 1957 the interior was exquisitely painted by Theodore Baran of Saskatoon, the foremost of modern Ukrainian Canadian church artists. Traditional motifs, symbols, icons and images cover the walls and even extend up into the central dome. No surface is left unadorned in this Byzantine-influenced building. ■

Interior wall murals

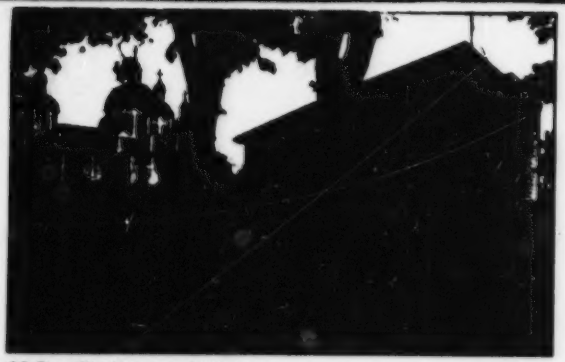
47 38 Twelfth Avenue S.W.

The last building on the tour, 38 Twelfth Avenue S.W., was built about 1910. The roof of this simple building rakes steeply from front to rear, thus shaping the side walls into almost triangular configurations. This is housing in its purest form, a survivor from a period of the town's history when such structures were built solely in response to practical considerations.

Many Dauphinites must believe that a garden rich in produce far surpasses idle back yard greenspace. The pleasures and rewards of a bountiful garden, as seen in the back yard of 38 Twelfth Avenue S.W. and those east down the back lane, are typical of this residential area. In full view are meticulously planned gardens bordered by well-groomed hedges, trees and rows of colourful flowers. Woodlots neatly piled against tidy storage sheds seem to form an integral part of the back yards. Indeed, front yards, too, are often encroached upon by garden plots, with their diligent gardeners tending row after row of tomato plants.



One of Dauphin's many beautiful gardens



38 Twelfth Avenue S.W.

Glossary

definitions using other terms in glossary are indicated in **bold type**

Art Moderne a streamlined style of architecture popular in the 1930s and 1940s characterized by rounded corners, smooth walls and geometric motifs

balustrade a railing composed of short posts (balusters) and a hand rail

bargeboard (B1) a board, often decorative, covering the projecting edge of a gable roof

bay (C6) a regularly-repeated visual division of a façade, usually related to the building's structural system

blind arcade (C3) a row of arches applied as decoration to a wall

cupola (C1) a small, often domed, structure on a roof

dentils a series of small tooth-like blocks in a cornice

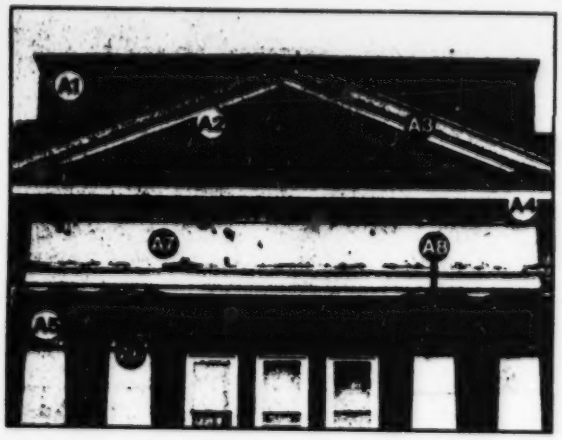
Doric (C5) a style of Classical architecture distinguished by sturdy, round columns with simple capitals

dormer (D4) a roofed window projecting from a sloping roof

egg and dart (A2) a band of cornice moulding with a pattern of alternating egg-shaped and dart-like decorations

Elizabethan a style of architecture in England, named after Elizabeth I (1533-1603), and typified by large mullioned rectangular windows, bay windows, and half-timbering

façade the exterior face or front of a building



boom town front a front on a building which disguises its actual roof shape and increases the building's apparent size

bracket (B6,E6) an angular support for an overhanging portion of a building

fanlight a fan-shaped window over a door or window

finial (D2,E1) an ornament at the top of a roof gable, spire or other architectural feature

pediment (A3) the triangular end of a low-pitched gable or a triangular element resembling it, on the front of a building

pilaster (C7) a shallow rectangular member, often decorative, projecting slightly from the surface of a wall

pointed arch (D5) an arch that is pointed at the top, often characteristic of Gothic architecture

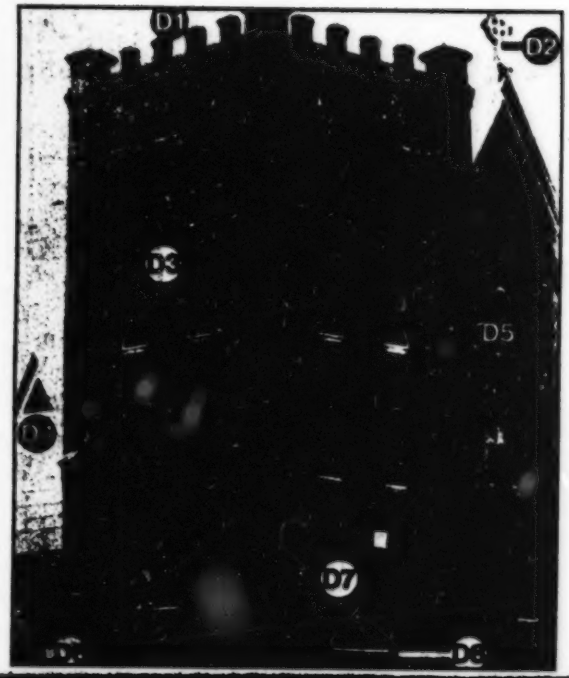
portico (C4) a porch having a roof supported by columns

quoins (E2) stones or bricks used to structurally reinforce or decoratively emphasize the outside corners of a building

Romanesque Revival a late nineteenth century style of architecture which used the massive forms and round arches of the Early Middle Ages architecture

rosette (A8) a small flat rose-shaped ornament

rustication (E7) stonework emphasized by recessed joints or roughly cut block faces



fretwork wooden decorations made by cutting into boards with a band saw or fret saw

frieze (A7) a plain or ornamented band below a cornice

gable (B2) the triangular upper portion of a wall formed by the slopes of a pitched roof, and the triangular hood over a window or door

Gothic Revival (D) a style of architecture based on the building forms of the Middle Ages in Western Europe, often recognizable by the use of **pointed arches**

half-timbering (B3) a method of construction where the spaces of an exposed timber-frame wall are filled in with rubble or brickwork or where the appearance of this construction is achieved by applied surface decoration

head the top part of a window or door opening

hipped roof (E3) a roof with slopes on three or four sides

segmental arch an arch in the shape of a segment of a circle

sill (E5) the horizontal piece forming the bottom of a window or door opening

springer the stone or brick at the base of an arch

string course (C2) a decorative horizontal band, usually of brick or stone, extending across the exterior of a building

surround (D7) decorative trim around a door or window opening

terra cotta moulded and fired clay, often used for decorative elements or to clad a building exterior

tracery a pattern of interlacing ribs in the upper part of a **Gothic** window

transom (D8) a horizontal divider between the top of a window or door and the structural opening

buttress (D6) a vertical mass of wall material built against an exterior wall to give it added strength

Byzantine (C) a style of architecture from the Eastern Roman Empire (395-1453) characterized by large domes, round arches, richness in decorative elements and colour

capital (A5) the decorative feature at the top of a column or pilaster

Classical architecture (A) the architecture of ancient Greece and Rome and subsequent styles derived from these

column (A6) an upright post, usually cylindrical, used for support or decoration

corbelling (D3) bricks or masonry which form a stepped set of projections

cornice (A4) a horizontal projecting decorative moulding along the top of a wall or building

crenellation (B4,D1) a series of square indentations in a **parapet** giving a castle-like appearance

keystone (E4) the central stone, often accentuated, at the top of an arch, that structurally holds the arch in place

label stop an ornamental projection on each end of a water-shedding moulding (label)

lintel a horizontal beam over a window or door opening that carries the weight of the wall above it

mansard roof a double-sloped roof with a steep lower slope and a flatter upper one, often enclosing the top storey of a building

mullion (B5) a vertical structural divider in a window or opening

Neo-classical a nineteenth century style of architecture characterized by the restrained use of elements of **Classical architecture**

Palladian window a three part **Classical** window with an arched central opening and smaller rectangular side openings, closely identified with the architect, Andrea Palladio (1508-1580)

parapet (A1) a low wall along, and projecting above, the edge of a roof

Manitoba
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Historic Resources

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